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master, out of whose greatness so much has since been gathered by the leading spirits of the time. The illustration from *Iphigenia in Aulide*, and *Iphigenia in Tauride*, present many most interesting features, the contemplation of which will be profitable to both professor and student. It will therein be seen, that before the time of Haydn and Mozart, there was one who had looked deeply into the mysteries of instrumentation. Again, we find further examples from the more modern romantic school—from Weber, Meyerbeer, and the author himself; all of which, when placed side by side, and commented upon so ably, are full of instruction to those who, without prejudice, are seeking musical knowledge.

The judicious employment of each instrument, its character and importance, are pointed out with a fine perception of musical painting,—a department of his art in which Berlioz is excelled by no composer of the past or present day. In this portion of the volume, a chapter is devoted to the great improvements in brass instruments so successfully introduced by Adolphe Sax; whilst reference is also made to the merits of the Melodium of Alexandre, of Paris. The following passage, in reference to the organ, is so much in accordance with our own feeling, that we may give it as evidence of the general spirit pervading the whole treatise:—

THE ORGAN.

The organ seems able—like the pianoforte, and even still better—to present itself in the instrumental hierarchy, under two aspects—as an instrument belonging to the orchestra, or as being in itself a complete and independent orchestra. It is doubtless possible to blend the organ with the divers constituent elements of the orchestra; and it has even been many times done: but it is strangely derogatory to this majestic instrument, to reduce it to this secondary condition. Moreover, it should be felt that its smooth, equal, and uniform sonorities, never entirely melts into the variously characterised sounds of the orchestra, and that there seems to exist between these two musical powers a secret antipathy. The organ and the orchestra are both kings; or rather one is emperor, the other pope: their mission is not the same, their interests are too vast, and too diverse, to be confounded together. Therefore, on almost all these occasions, where this singular connection is attempted, either the organ much predominates over the orchestra, or the orchestra having been raised to an immoderate degree of influence, almost eclipses his adversary. The soft stops of the organ seem alone suitable for accompanying the voice. In general, the organ is formed for absolute dominion; it is a jealous and intolerant instrument. In one case only, it seems to me, the organ can, without derogation, mingle with the choir and orchestra, and even then, it would be on condition of itself remaining in its solemn isolation. For example: if a mass of voices placed in the choir of a church, at a great distance from the organ, interrupted its chants from time to time, that they might be repeated on the organ, in part, or entirely; if the same choir, in a rite of some sad character, were accompanied by a lament from the orchestra and from the organ, issuing thus from the two extreme points of the temple, the organ succeeding to the orchestra, like the mysterious echo of its lamentation—this would be a mode of instrumentation susceptible of grand and sublime effects. But, even in this case, the organ would not really mingle with the other instruments; it would answer them, it would interrogate them; and the alliance between the two rival powers would only be the more sincere, that neither the one nor the other would lose anything of their respective dignity. Whenever I have heard the organ playing at the same time with the orchestra, it has seemed to me to produce a detestable effect; and to impair that of the orchestra, instead of augmenting it.

There are some excellent remarks, also, upon the effects to be produced with choral music, which are well worth the studious attention of writers for the stage or concert-room. What can be done in this direction, most of our young musicians seem quite unable to understand; if they pour forth a volume of sound like a park of artillery one moment, and subdue the same to a whispering the next, many of them appear fully satisfied that a great choral triumph has been achieved. We must close our notice of this excellent treatise, by calling particular attention to the remarks of M. Berlioz upon the duties of the conductor, which is one of the most valuable chapters in the volume.* How few there are among the great audiences who are now gathering in the concert-rooms or the theatres of England, capable of understanding the true

position and responsibility of the conductor; and how often do we find the singer blamed for inefficiency, which is still more culpable.†

We cannot too highly recommend to our musical readers this volume; it is as interesting as it is valuable in its instructive character. While giving hints to the composer, it will also direct the amateur to a greater enjoyment of composition. It can scarcely fail to gather greater respect round the name of Hector Berlioz.

BRADFORD MUSICAL FESTIVAL.

(From the "Morning Star," August 27.)

FIRST DAY.

THIS great musical carnival commenced yesterday morning. About half-past eleven o'clock, the band and chorus took their seats, and, to the number of 350, filled the vastly enlarged and improved orchestra, and were soon followed by the principals, Madame Novello, Madame Garcia, Madame Weiss, Miss Sherrington, and Miss Fanny Huddart; Mr. Sims Reeves, Mr. Weiss, and Mr. Montem Smith; who were received with immense applause.

The proceedings commenced with the National Anthem, the solo part by Clara Novello, who was eminently successful, her clear, commanding, and full-toned voice ringing through the hall, like the intonation of a bell. Mr. Weiss, who is the best interpreter of the musical character of the Prophet Elijah in the kingdom, sustained his high character from the beginning to the close. Sims Reeves, also, as Obadiah, performed his part with his usual ability. But perhaps the part of the whole composition which most electrified the audience, and displayed the unity and precision, and hence the excellent training of the band and chorus, no less than the principals, was the chorus beginning, "Baal, we cry to thee," and continuing up to the recitative beginning "O man of God." In this part of the composition the utmost energy is required, and it was put forth with great power. In the second part, Clara Novello gave a beautiful rendering of the air, "Hear ye, Israel;" and Madame Viardot Garcia shone to advantage as the Queen, at the recitative beginning, "The Lord hath exalted!" But in point of execution, nothing was more beautiful than the rendering of the trio of angels, "Lift thine eyes to the mountains, whence cometh help," by Madame Novello, Madame Garcia, and Madame Weiss; and in this they were encored before the chorus could commence,—a practice in oratorios much to be condemned, as it seems a breaking asunder of the links which bind it together, and gives it altogether too much of a theatrical air. Miss Fanny Huddart is comparatively unknown in most parts of the district, and yet she pleased in "Now, Cherith's brook," and the air, "Woe unto them." Miss Sherrington, who is comparatively young, has a voice and energy of a better character and greater compass, and if she will never rise to the highest soprano pitch of excellence, she may, and no doubt will, obtain a high reputation. The Yorkshire chorus, so admired by Costa at the former festival, fully sustained the character they then earned.

TO CORRESPONDENTS.

This Journal is published on the 1st of every month.

We would request those who send us country newspapers, wishing us to read particular paragraphs, to mark the passage, by cutting a slit in the paper near it.

The late hour at which Advertisements reach us, interferes much with their proper classification.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

* See *Musical Times*, ante pages 227, 243, 259, 275.

† Ante page 227.